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Der Chor im Agamemnon des Aeschylus, scenisch erläutert von RICHARD ARNOLDT. Halle, 1881.

This is a volume of eighty-nine pages by the author of "Die Chorpartien bei Aristophanes" (Leipzig, 1883), and will scarcely lessen the disposition on the part of many to consider thoughtfully the views there advanced.

It is an extended analysis of the choral parts in the Agamemnon. He rejects in advance the theory that the chorus consisted of 12 members, and accepts Hermann's belief in 15. The Parodos, he contends, shows a great similarity to that in the Persae. He criticises sharply Keck's arrangement, by which all the twelve (the number assumed by Keck) choreutae are made to speak separately. This is the more noteworthy perhaps when reference is had to his own arrangement of the Parodos in Aristophanes. His conclusions about the Parodos are: 1. The leader of the chorus recited the anapaestic part; 2. The same sang the dactylic part interchangeably with the chorus, the latter singing the refrain after the former; 3. The whole chorus sang the trochaic-iambic strophes throughout.

The rest of the tragedy he divides as follows:

1. Epeisodion . . .	243-351	1. Stasimon . . .	352-453
2. " . . .	454-658	2. " . . .	659-748
3. " . . .	749-941	3. " . . .	942-993
Exodos from 994 to the end.			

In conclusion, while admitting the necessity of a comparison with the remaining parts of the Oresteia, Arnoldt says: "Das Princip nun, nach welchem der Dichter auch in diesen chorischen Verhältnissen seine Trilogie gestaltete, war unstreitig das der Abwechslung und der Steigerung."

F. G. A.

Deutsche Literaturdenkmale des 18. Jahrhunderts in Neudrucken herausgegeben von BERNHARD SEUFFERT. Heilbronn, 1881.

No. 1. Otto. Trauerspiel von F. M. Klingler.—No. 2. Voltaire am Abend seiner Apotheose von H. L. Wagner.—No. 3. Faust's Leben von Maler Müller.

This is a most valuable series of reprints, running parallel with a similar French series, and with Braune's "Neudrucke deutscher Literaturwerke des 16 und 17. Jahrhunderts." Halle, 1877.

These reprints are diplomatically exact copies of the originals, only the misprints having been removed. For investigations upon style, language and orthography they are invaluable. The original paging is given and the lines are numbered, making them peculiarly adapted to verifying old references and to citations in lexicographical work. Some of the works which could not be had hitherto for love or money can now be obtained at a "spottpreis." We look forward with high expectation to the promised "Frankfurter gelehrte Anzeigen," "Bremer Beiträge," and other critical journals. Some one has suggested that Dr. Seuffert give us the original "Faust: ein Fragment." It would be very desirable indeed.

H. C. G. B.